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## High Tech Without Knowledge

The changes that the implementation of the PC have brought about in the past decade is in itself a minor revolution. Looking back to the year 1980, no one could foresee the impact of the past 13 years. Each of us in the industrial marketplace has his/her own computer that is more powerful than most mainframes of 1980. We all somehow learned how to type, or at least some form of the Columbus method better known as hunt and peck, if we didn't know how before so that most of us now no longer need a secretary. Using a Word Processor isn't too bad as most now have spelling checkers. What shows up is our lack of knowledge of grammar. Most of us now have to improve our grammar as the number of misused words and awkward sentence structures have sprung up like weeds (especially in National trade magazines where people such as writers and editors, who make their living by the word, should know better.) Or is it too much to expect a college graduate to know how to write a complete sentence in his mother tongue? There is no excuse for the associate degree people as well--if you want to be professional you must act professionally. It's very sad and bad to hear words like "gonna", "gotta", "wanna" etc. spoken on the air (either radio or TV) but to see them in print without it being dialogue for a play, is inexcusable. Truthfully speaking, the high water mark of good English usage was in the reign of Queen Elizabeth I. Shakespeare was living then.

There are other abuses of high technology. With the use of spreadsheets we abuse statistics more than we use them. Assumptions of life and death proportions are made on a few measurements that really have no statistical significance. Most of these programs have a way to check for an adequate amount of data but the person operating the program is so inexperienced with statistical methods that he/she doesn't even know how to do the check.

The latest fad seems to be graphs. Fads have the habit of either "rapidly

fading away never to be remembered" or "linger like the stench of a dead woodchuck under the porch". Graphs belong to the "woodchuck" class. Graphs proliferate like butterflies on a warm summer's day. It has become easy to plot our data that we can do it with a few keystrokes. The graphs look beautiful but don't prove much most of the time. I guess because we have collected all this data we feel that we have a moral obligation to somehow use it.

Using insufficient data to discover trends or create a model are even worse. Taking one personal case I had, it was a case of selecting the data correctly. I'm in Quality Assurance and as such keep track of all my company's sub-par work. The different rejects are all listed and the inspector is supposed to select one of the listed ones. It so happened that 2 different reject reasons were competing for a single cause. One week the inspector would favor reason #1. Two weeks later reason #2 would be favored. Plotting reason #1 vs. reason #2 to find a correlation showed none. Adding them together however showed more or less a steady rate of rejects. What was once random fluctuation in alternate reasons was really human bias. The important part of all this is that since we now have all these powerful tools at our disposal we also must use them correctly or they will lead us astray--down the wrong path. Figures don't lie but liars can figure. What my simple graphs did prove is that every 4th week, at the end of each accounting period, the number of total rejects always dropped as management overruled inspection to send sub-par work to our customers. Of course, management didn't want to hear about this but once you point it out to them it keeps staring them in the face every time they see the graph. You save a little face by not having to point it out to them all the time. America's quality used to be the best that was available, not just enough to get by.

These are the perils of simple statistics, modeling usually makes even more assumptions and thus has even more pitfalls. Amateur modelers aren't the

only ones. The pet theory of cosmologists, the Big Bang, which is trying to explain the creation of the universe, has to follow Einstein's theory of relativity and have nothing ever move faster than light, has a phase in it called "inflation" when this speed is violated. Through the years the Big Bang has been revised so often to account for new data that one hardly recognizes the original. It now needs umpteen curled up dimensions to explain everything. The latest fad is black holes which are now proliferating worse than mosquitos on a warm moist summer evening--every galaxy seems to have one at its center. The problem with a black hole is that it has infinite density. Black holes have no radius, only an event horizon. In mathematics, infinity and zero are ill defined points to be avoided, yet this theory hunts for them and calls them singularities.

The Big Bang has other shortcomings as well. It relies totally on gravity and ignores electromagnetism (41 orders of magnitude more powerful but can be masked) which are the two forces that act at a distance. It hasn't as yet explained how a star acquires planets. At this writing, the sun is the only known star to have planets. Models are supposed to fit the data and not be merely "beautiful equations". A word to the wise should be sufficient --get educated or stay away.

Another area of lack of sufficient knowledge is in computer programming. This one sometimes raises its ugly head in what should be professionally written programs--how about MS-DOS6 for the IBM compatible machines? Some claim the only part that seems to work correctly is "Uninstall"! I don't blame anyone for not learning how to program in assembly language for every computer they have owned. Changing computers every 3 or 4 years makes one feel all the effort to learn assembly hardly worth all the time it takes. There is now a better way--a sufficiently high enough and sophisticated enough language for most anyone called "C". Each time you change computers, all you have to do is recompile your old "C" programs on your new machine (if it can read the disk format). Like

Basic, there will be additions to "C" that will make it even more powerful. The latest edition of QBasic for the IBM clone is not a beginners language anymore. Teachers of QBasic must be very selective in what they present to starting programming students or the student will become lost. One cannot learn it on your own without at least the aid of a training manual as you don't know what to skip as too complex and not that necessary the first time around. The experienced programmer will appreciate some of the bells and whistles although some of the techniques are not truly Basic but smack of "C" or Pascal. However, since "C" seems to really be catching on as a substitute to assembly because of its portability, it is worth the time and effort to learn as it will last you through several generations of computers.

Several months ago we discussed the Upgrade Ratrace. How many more upgrades are there going to be before they top out? The "486" may be the last of the line unless you are into a lot of networking. You won't need the "586"--it will be called that no matter what Intel tries to name it, with 64 bit processing. After all, you really don't need 32 bit processing either. That is, unless you are a real "snob". This doesn't mean not upgrading your hard disk drive, monitor and other peripherals or adding other things.

Learn your "C" now before it gets too complex. There are already several upgrades out there. The best way is still to take a course through your user group if they offer it. I do not recommend learning "C" before first becoming proficient with Basic. I mean proficient! If you haven't programmed in Basic in a while, you are no longer proficient. You have to know the programming techniques of Basic first. Maybe somewhere in the 60's or 70's when we were busy trying to earn a living, we lost sight of what it takes to be or remain a perfectionist in what we were doing. There is a lot of technology out there and being master of just some of it is a major undertaking. The computer has brought it all under our fingertips but we have to be careful not to misuse it.



# 2068 Code Bytes #3 by Lloyd Dreger

We continue our discussion of interrupt driven routines with BLINK which alternates two different User Defined Graphic characters to the screen.

We need a few more variables, namely:

TIME--to count down the 1/60th of seconds before the next change.

WHICH--Character 1 or 2 presently on screen.

CHAR1--Which UDG number (from 0 to 20, not the Basic #).

ATTR1--Attribute of ink/paper for character1.

CHAR2--2ND UDG character #.

ATTR2--2ND attribute.

POSY and POSX--BASIC Type AT 0 to 20 and 0 to 31.

ATTRA--Address of attribute.

We enter these at the start of the program together with the variables for the music program and put the Blink part in front of the Tune part which we did in our first 2 parts. We again have a new ORG and DISF which will leave our assembled code at 28000.

```

ORG EQU 64817
DISF EQU 28714
TVFLAG EQU 23612
64817 TIME1 DEFB 20
64818 WHICH DEFB 1
64819 CHAR1 DEFB 0
64820 ATTR1 DEFB 0
64821 CHAR2 DEFB 0
64822 ATTR2 DEFB 0
64823 POSY DEFB 0
64824 POSX DEFB 0
64825 ATTRA DEFW 0,0

```

And Previously:

```

64827 SOUND F DEFB 1
64828 TUNE DEFB 1
64829 FINE DEFB 0
64830 COARSE DEFB 0
64831 TIME DEFB 0
64832 NEXT DEFW 0,0

```

We call this address:

```

64834 245 BLINK PUSH AF
64835 229 PUSH HL
64836 197 PUSH BC
64837 213 PUSH DE
64838 8 EX AF,AF
64839 217 EXX
64840 245 PUSH AF
64841 229 PUSH HL

```

```

64842 197 PUSH BC
64843 213 PUSH DE
WE HAVE SAVED ALL VARIABLES
NOW FORCE USE OF TOP SCREEN
64844 58,60,92 LD A,(TVFLAG)
64847 245 PUSH AF
64848 203,135 RES 0,A
64850 50,60,92 LD (TVFLAG),A
64853 33,49,253 LD HL,TIME1
64856 53 DEC (HL)
IF NOT ZERO NOT YET TIME TO CHANGE
64857 32,46 JR NZ,PLAY
RESET THE BLINK CLOCK
64859 54,20 LD (HL),20
64861 35 INC HL TO WHICH
64862 62,2 LD A,2
64864 190 CP (HL)
IS WHICH =2ND CHAR?
64865 32,3 JR NZ,BK1
64867 53 DEC (HL) SET TO 1
64868 24,3 JR BK2
64870 52 BK1 INC (HL) SET TO 2
64871 35 INC HL--CHAR1
64872 35 INC HL--ATTR1
64873 35 BK2 INC HL--CHAR2/CHAR1
64874 126 LD A,(HL)
64875 254,0 CP 0-- IF TRUE,
BLINK NOT BEING USED
64877 40,26 JR Z,PLAY
64879 229 PUSH HL
64880 245 PUSH AF
The easiest way to print a character
is to do a basic type AT using RST
16's with another RST 16 with A=
character #. This calls basic
routines, so make sure you save all
registers you need before doing so.
USE POSX AND POSY TO DO AN AT
64881 62,22 LD A,22
64883 215 RST 16
64884 58,56,253 LD A,(POSX)
64887 215 RST 16
64888 58,55,253 LD A,(POSY)
64891 215 RST 16
64892 241 POP AF
64893 230,15 AND 15
64895 198,144 ADD A,144
A is now the Basic UDG character #
64897 215 RST 16
64898 225 POP HL
64899 35 INC HL--TO ATTR
64900 126 LD A,(HL)
64901 42,57,253 LD HL,(ATTRA)
64904 119 LD (HL),A
The character is printed with the
attribute so we can exit by restoring
the screen flag.
64905 241 PLAY POP AF
64906 50,60,92 LD (TVFLAG),A
The interrupt routine continues with

```

the music which we discussed in previous installments. Remember to change your jump address at 65022. You also have to write a routine to enter all the Blink variables.

There are other ways of creating sounds without using the sound generator. One of these is the toggle of the border output--register 254. This is used in Beep. It is such a short routine it fits almost anywhere you want to put it and so is given without addresses.

243 BEEP DI  
Merely doing a DI does not turn off the sound of the sound generator unless you just happened to have hit a rest in the music.

```
175 XOR A
1,254,0 LD BC,254
22,0 LD D,0
203,231 B0 SET 4,A
237,121 OUT (C),A
16,254 B1 DJNZ B1
203,167 RES 4,A
237,121 OUT (C),A
1,254 B2 DJNZ B2
21 DEC D
32,241 JR NZ,B0
251 EI
201 RET
```

War games require good shooting and bomb effects. In this routine the whistle and the bang produce a bomb effect. Just doing the bang is a good gun effect by itself.

The game uses a saved variable called EFFECT to toggle on and off the bomb or gun sounds. Again, the routine can go anywhere so we give it without addresses--the XXX being dependent upon where it is assembled.

```
58,xxx,xxx GUN LD A,(EFFECT)
254,0 CP 0
200 RET Z
197 PUSH BC
FIRST STOP THE MUSIC
205,53,255 CALL 65333 (STOP)
```

```
ONLY THE BOMB
58,xxx,xxx EXP LD HL,LIST+11
6,8 LD B,8
205,xxx,xxx EO CALL INOUT2
16,251 DJNZ EO
6,120 LD B,120
118 EX1 HALT
```

```
16,253 DJNZ EX1
6,4 LD B,4
205,xxx,xxx BW CALL INOUT2
16,251 DJNZ BW
DONE, NOW RESTART MUSIC
205,1,255 CALL 65281 (SETUP)
193 POP BC
201 RET
58,xxx,xxx BOMB LD A,(EFFECT)
254,0 CP 0
200 RET Z
197 PUSH BC
```

```
TURN OFF MUSIC
205,53,255 CALL 65333 (STOP)
62,15 LOOP LD A,15
33,xxx,xxx LD HL,LIST
6,2 LD B,2
205,xxx,xxx BX CALL INOUT1
16,251 DJNZ BX
245 PUSH AF
126 LD A,(HL)
35 INC HL
211,245 OUT (245),A
241 POP AF
60 INC A
254,141 CP 141
IF DONE JUMP TO GUN
40,197 JR Z,EXP
245 PUSH AF
211,246 OUT (246),A
6,4 LD B,4
205,xxx,xxx B4 CALL INOUT2
241 POP AF
118 HALT
24,221 JR LOOP
245 INOUT1 PUSH AF
126 LD A,(HL)
35 INC HL
211,245 OUT (245),A
241 POP AF
211,246 X OUT (246),A
201 RET
126 INOUT2 LD A,(HL)
35 INC HL
211,245 OUT (245),A
126 LD A,(HL)
35 INC HL
24,245 JR X
```

```
LIST DEFB 0,4,2,7,56,8,15,9,15,
DEFB 10,15,0,1,6,6,7,7,8,16,9,
DEFB 16,10,16,12,56,13,8,9,0,
DEFB 10,0,12,0,13,0
```

This completes the sound and interrupt driven programs. Next time we will give you a general menu routine, one that can be used on any size up to a full screen with a cursor that jumps from top to bottom automatically.

+++++  
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+ +

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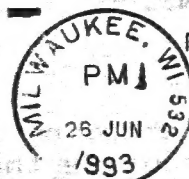
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